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CANADA
THE MASK

image™ COMICS PRESENTS

THE MAXX™

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Finishes
JIM SINCLAIR

Lettering
MIKE HEISLER

Color
STEVE OLIFF & OLYOPTICS

Logo
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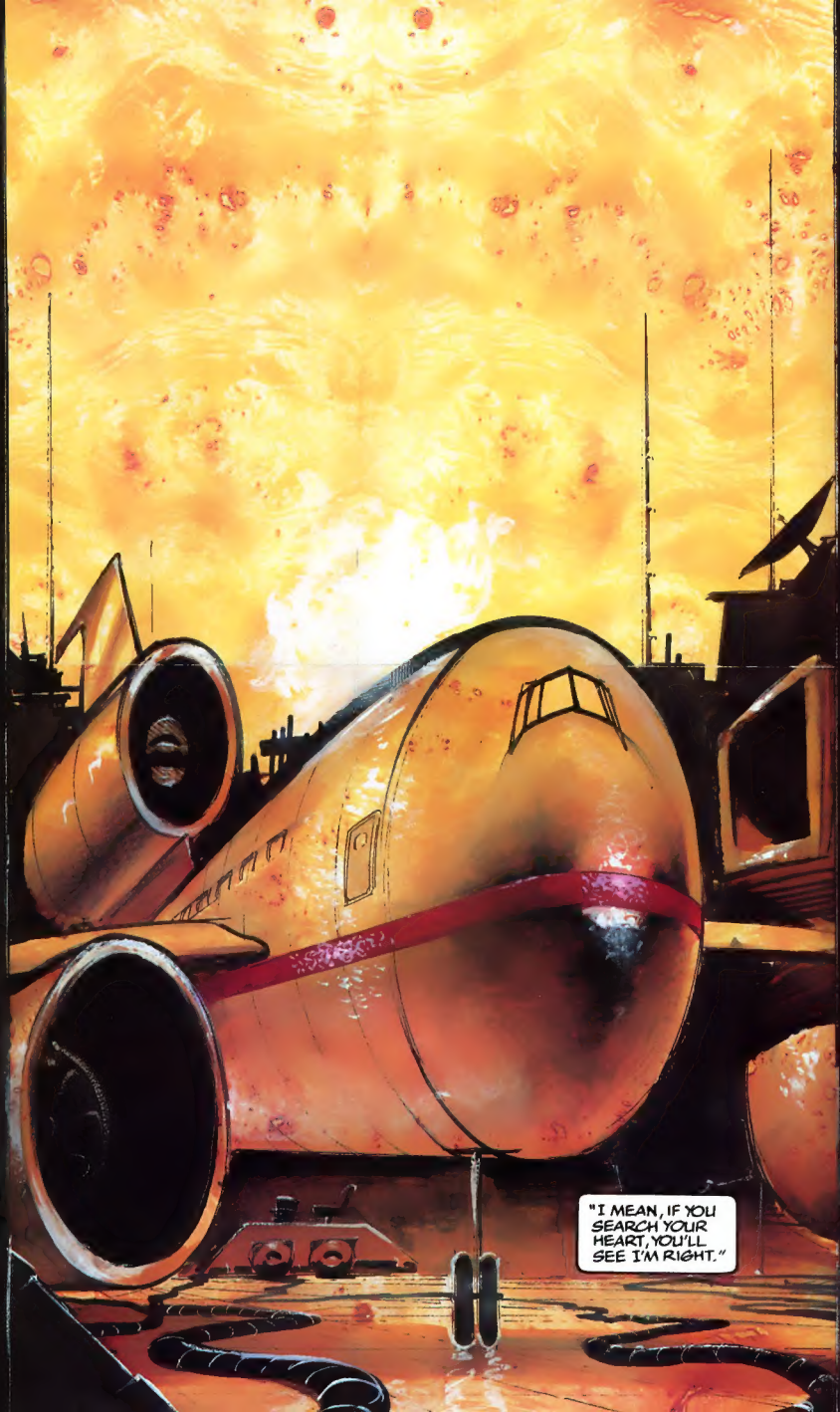
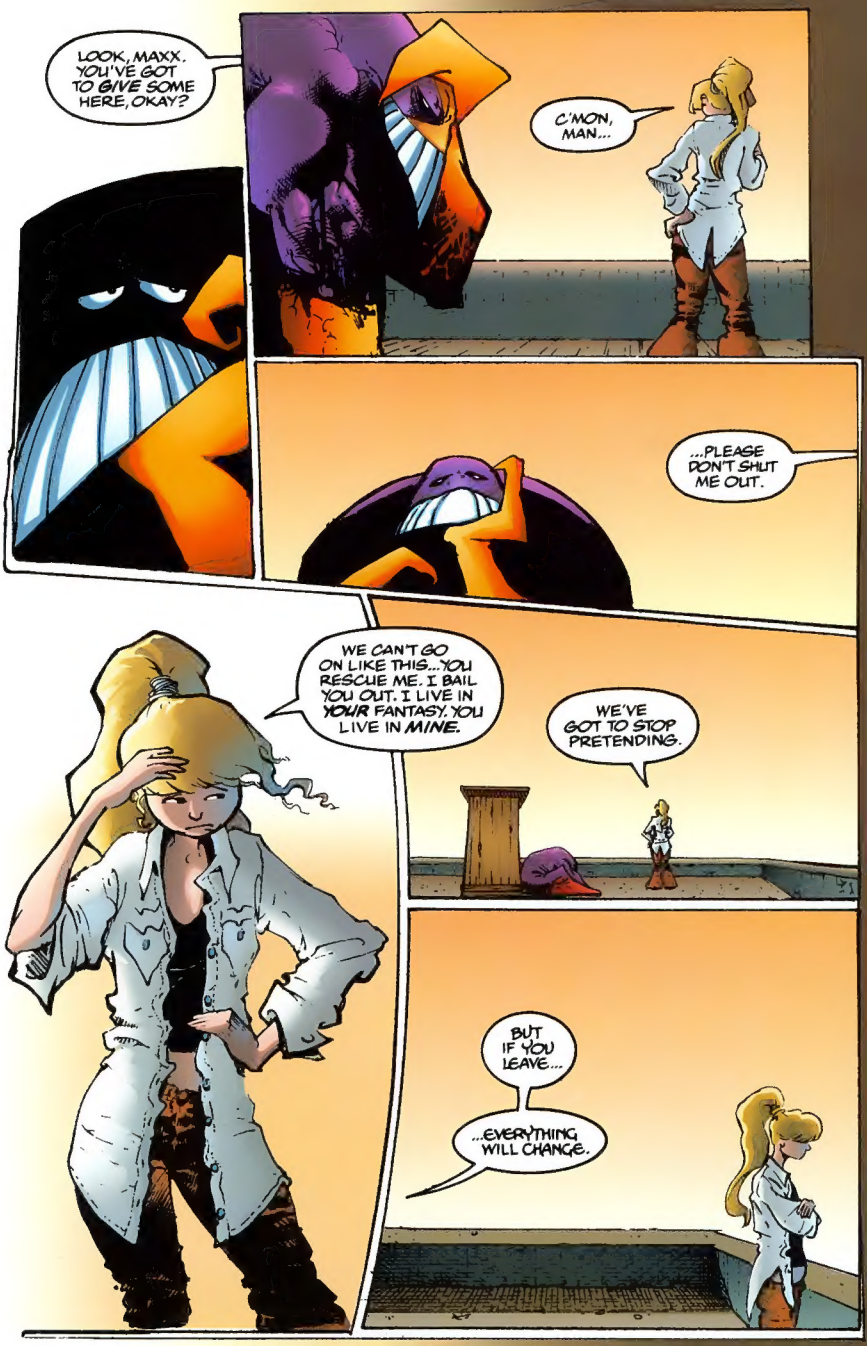

"I MEAN, IF YOU SEARCH YOUR HEART, YOU'LL SEE I'M RIGHT."

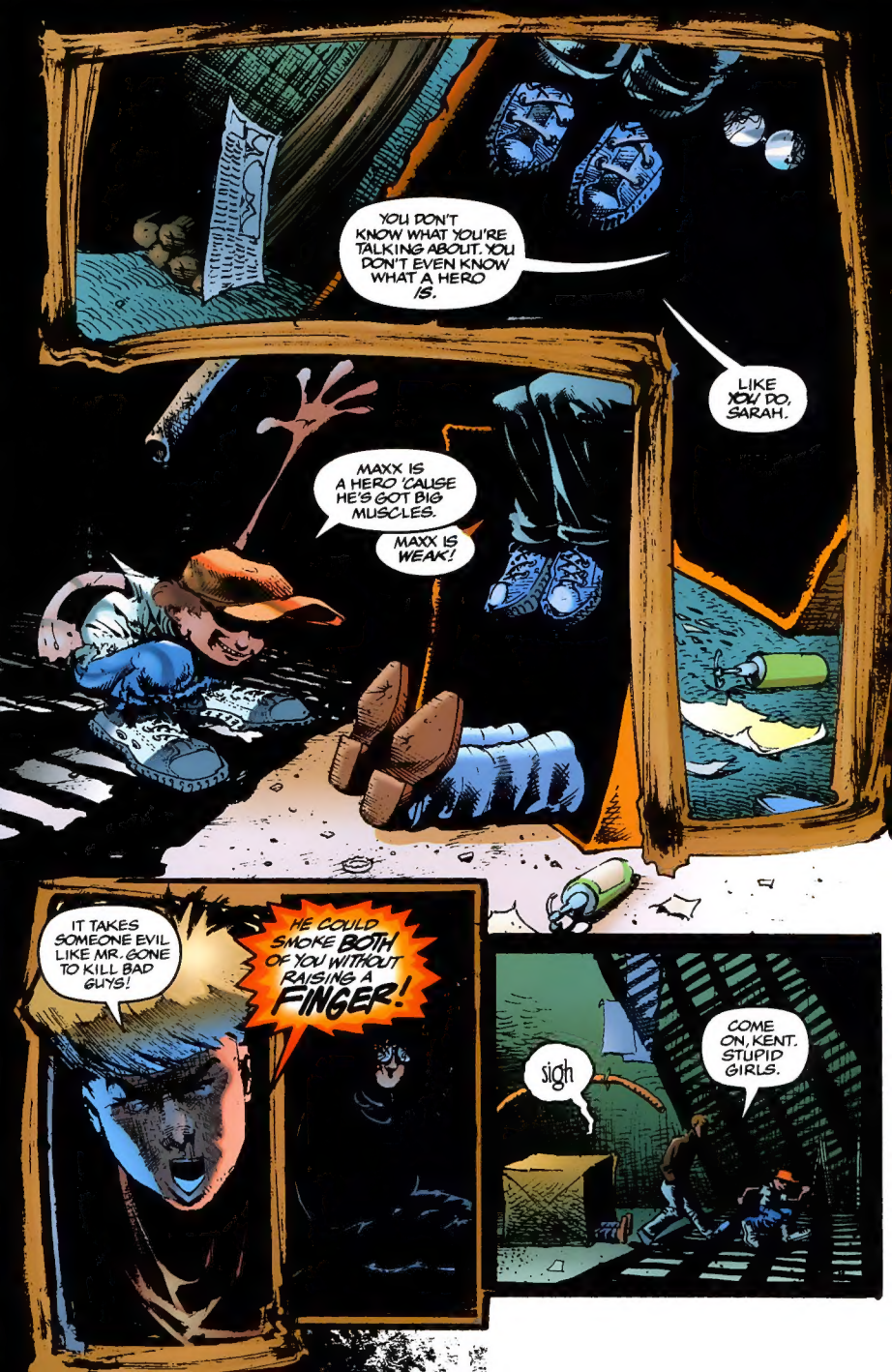
IT'S JUST LIKE THAT PLANE.
IT'S GOT TO FLY.
IT KNOWS IT DOES.
AND SO DO I.
I THOUGHT YOU WERE DRIVING.
OKAY, BAD ANALOGY. STILL...

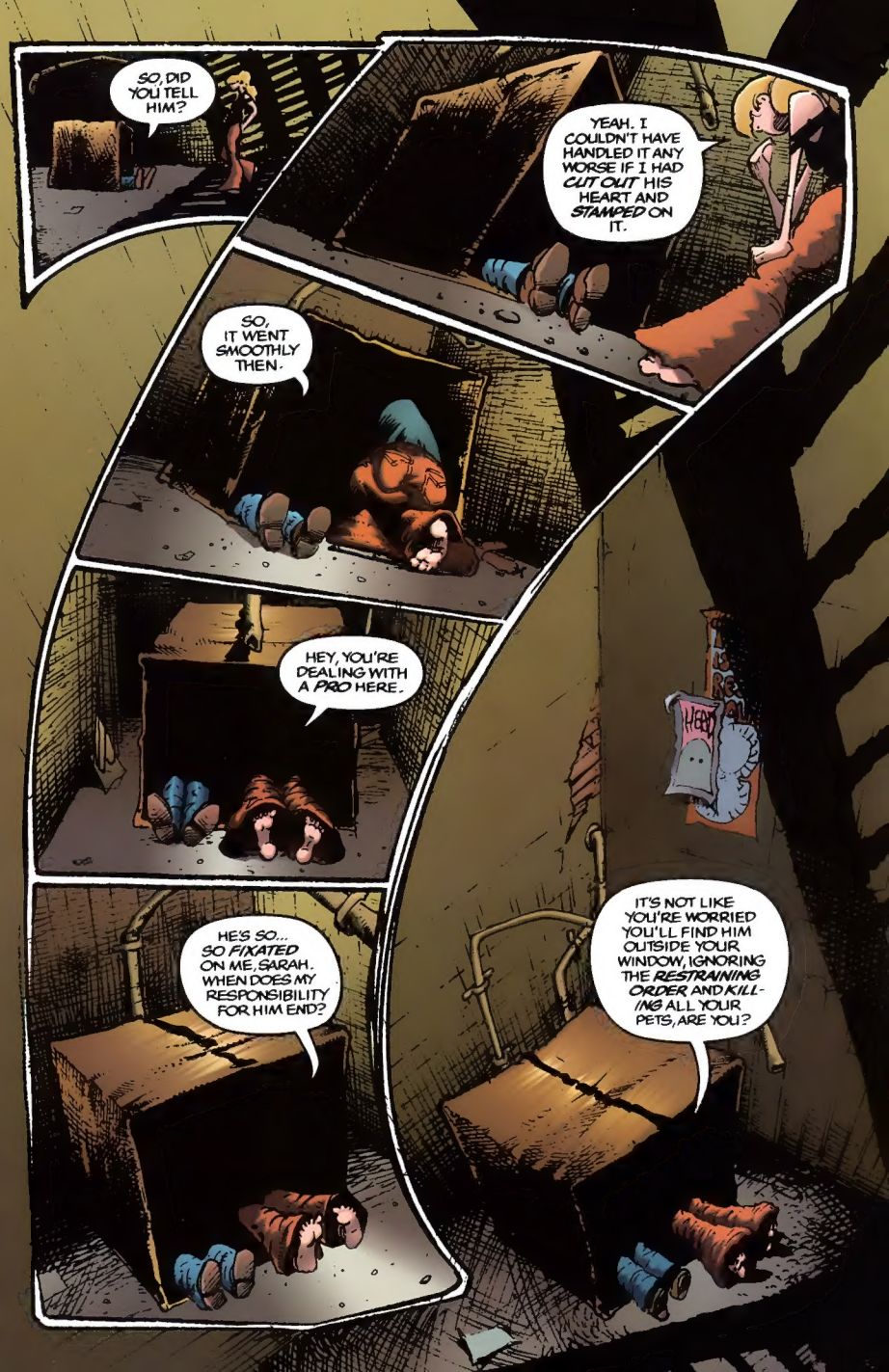

LOOK, MAXX. YOU'VE GOT TO GIVE SOME HERE, OKAY?
C'MON, MAN...
...PLEASE DON'T SHUT ME OUT.
WE CAN'T GO ON LIKE THIS...YOU RESCUE ME. I BAIL YOU OUT. I LIVE IN YOUR FANTASY. YOU LIVE IN MINE.
WE'VE GOT TO STOP PRETENDING.
BUT IF YOU LEAVE...
...EVERYTHING WILL CHANGE.

IT ALREADY HAS, MAXX.
GOD, THAT SOUNDS LAME.
I JUST DON'T KNOW HOW ELSE TO SAY IT.
I MEAN, WHAT IF GONE'S RIGHT? WHAT IF YOU ARE MY SPIRIT ANIMAL? WHAT IF YOU'RE TRAPPED IN A WORLD THAT I MADE UP?
PLEASE

WHY DON'T YOU SAY SOMETHING? YOU MAKE ME FEEL SO GUILTY
IT'S NICE UP HERE, HUH?
SURE.
THE ONLY WAY I CAN SET YOU FREE IS TO LEAVE
PEOPLE LOOK LIKE ANTS, HUH?
DEEP.
AND IT'S THE ONLY WAY I'LL BE FREE TOO. CAN'T YOU SEE THAT?

HE'S COOL! HE'S BIG AN' STRONG AN' PURPLE AN' COOL.
IS NOT! HE'S GOT NEAT CLAWS! AN' BIG TEETH! AN'...
NO, HE'S NOT. HE'S A WIMP. YOU SAW THE WAY HE JUST RAN FROM THAT SHARK-GUY. HE'S A COWARD.
MAXX IS NOT COOL. MR. GONE IS COOL.
MR. GONE'S NOT COOL! HE'S TOO SKINNY!
HE'S NOT SKINNY... HE'S WIRY!
YOU'RE BOTH IDIOTS.


YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT. YOU DON'T EVEN KNOW WHAT A HERO IS.
LIKE YOU DO, SARAH.
MAXX IS A HERO 'CAUSE HE'S GOT BIG MUSCLES.
MAXX IS WEAK!
IT TAKES SOMEONE EVIL LIKE MR. GONE TO KILL BAD GUYS!
HE COULD SMOKE BOTH OF YOU WITHOUT RAISING A FINGER!
sigh
COME ON, KENT. STUPID GIRLS.

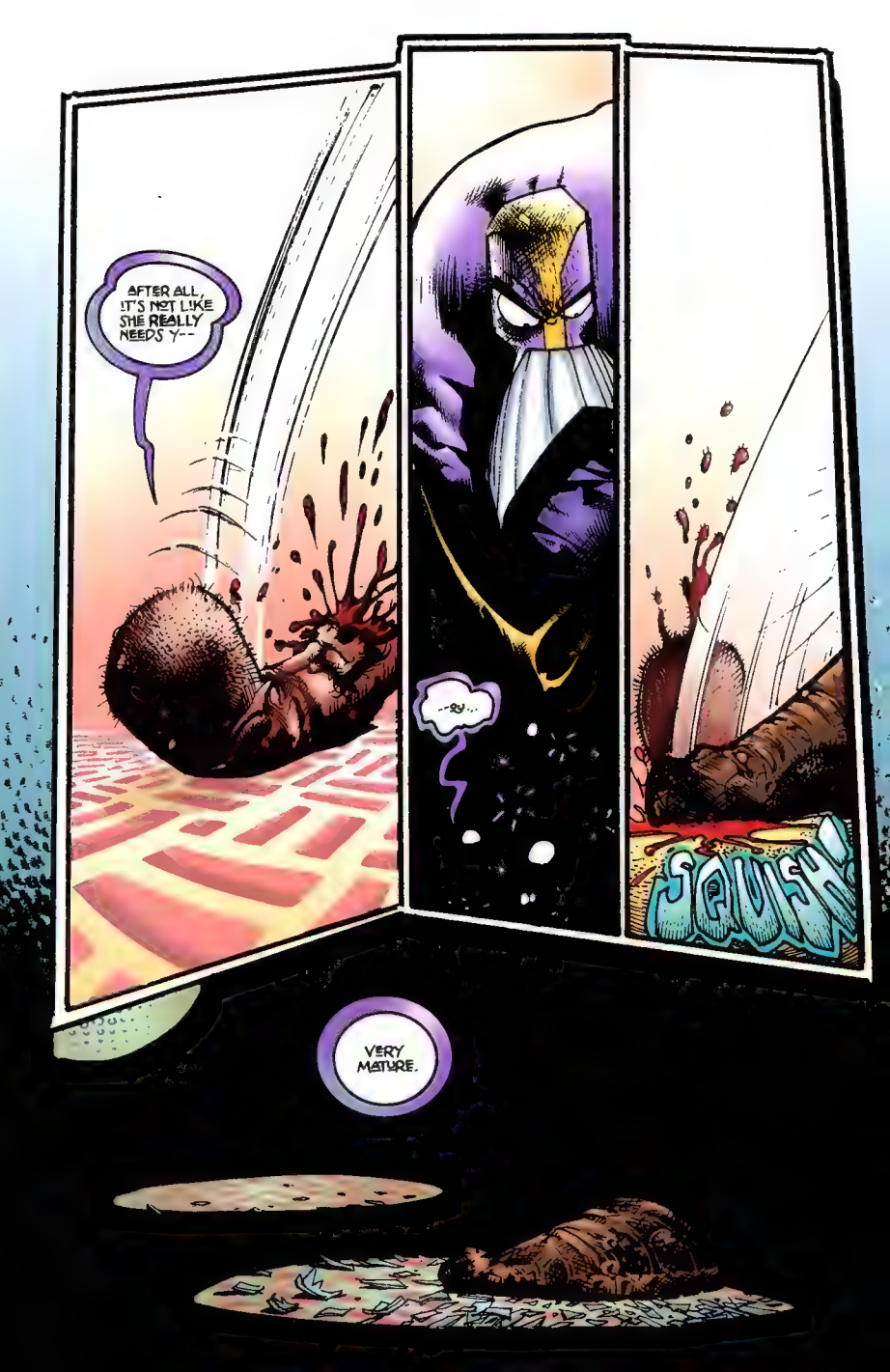

SO, DID YOU TELL HIM?
YEAH. I COULDN'T HAVE HANDLED IT ANY WORSE IF I HAD *CUT OUT* HIS HEART AND *STAMPED* ON IT.
SO, IT WENT SMOOTHLY THEN.
HEY, YOU'RE DEALING WITH A *PRO* HERE.
HE'S SO... SO *FIXATED* ON ME, SARAH. WHEN DOES MY RESPONSIBILITY FOR HIM END?
IT'S NOT LIKE YOU'RE WORRIED YOU'LL FIND HIM OUTSIDE YOUR WINDOW, IGNORING THE *RESTRAINING ORDER* AND *KILL-ING* ALL YOUR PETS, ARE YOU?

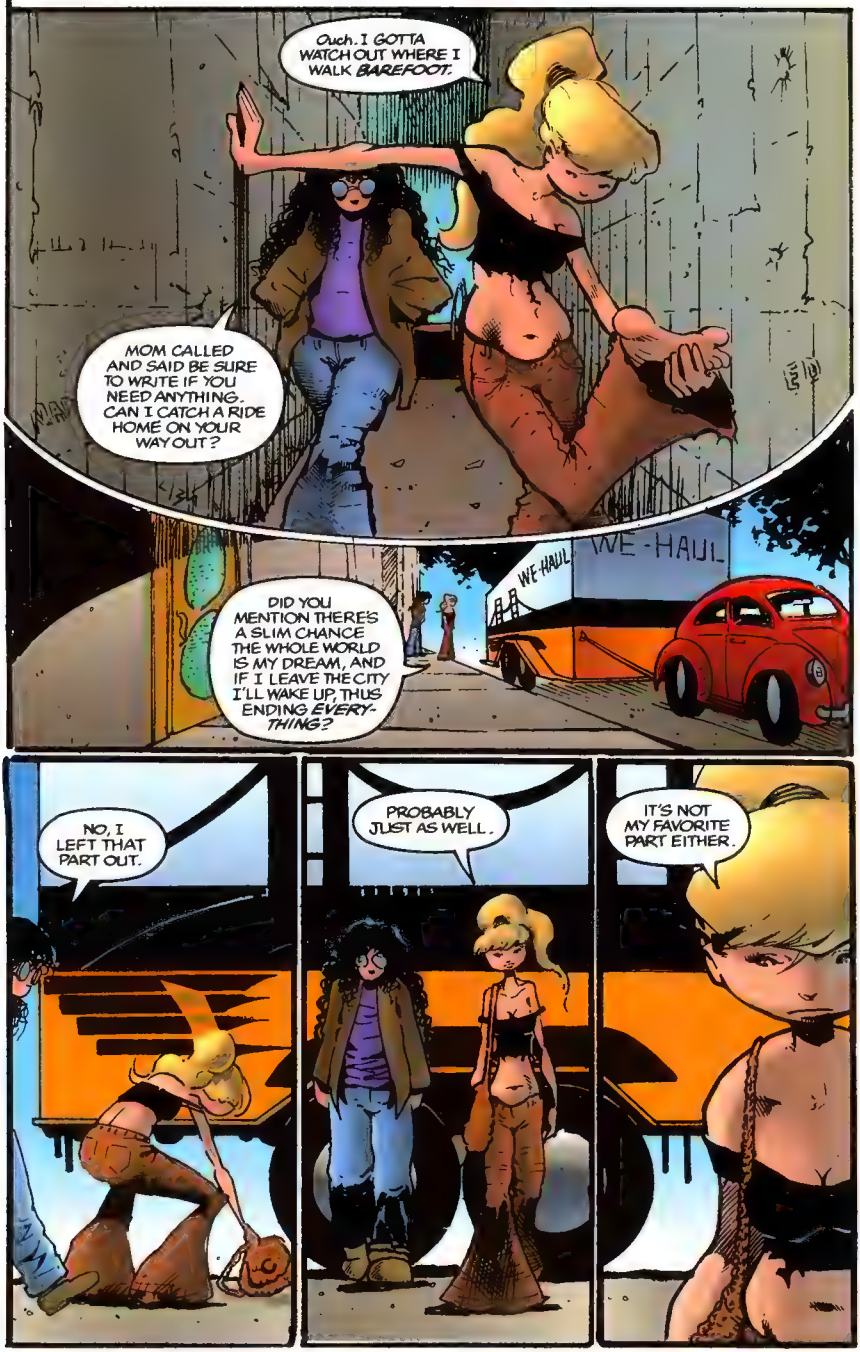
WELL, ARE YOU?
SARAH, OF COURSE NOT. IT'S JUST... OH, I DON'T KNOW.
I JUST HAVE TO REMEMBER I'M RIGHT. TO STAND MY GROUND.
I HAVE TO STAY FIRM, AND NOT...
FOOOSH
...BUDGE.

THUT!

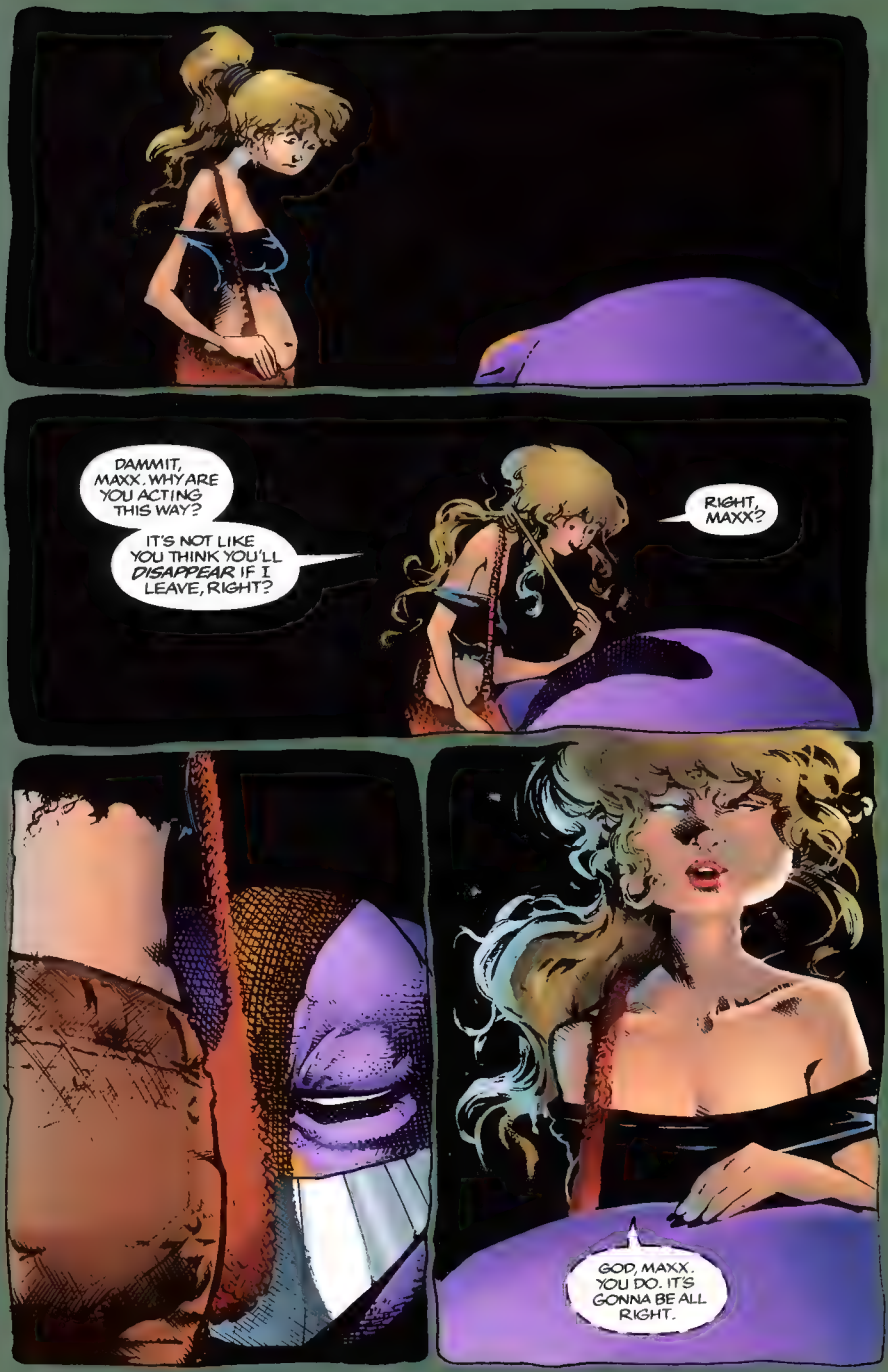
RRRROTRROTORRRTA
GONE!
THAT'S MR. GONE TO YOU, CLAW-BOY.
ACTUALLY, YOU'RE JUST THE LITTLE BUNDLE OF NEGATIVE REINFORCEMENT I WANTED TO TALK TO.
I'VE GOT TO TIDY UP MY KARMA ON THIS PLANE BEFORE I GO.
JULIE'S LEAVING.

REALLY? I DIDN'T THINK THAT GIRL WOULD EVER READ AHEAD IN THE PROSPECTUS! DID SHE TELL YOU THAT EVERY TIME I TRIED TO TELL HER ABOUT HER PAST, SHE'D CUT MY HEAD OFF?
BUT...SHE'S LEAVING.
OH, GROW UP. SHE HAS TO, PUCKY. JUST LIKE I HAVE TO GET THINGS STRAIGHTENED OUT WITH SARAH BEFORE I CAN GO ON. OH, AND BY THE WAY, YOU'RE NOT A RABBIT. YOU JUST GOT IN THE WAY WHEN JULIE'S SPIRIT ANIMAL TRIED TO INCARNATE IN THIS PLANE. FEEL BETTER?
BUT...SHE'S LEAVING!
LEMMEE TRY THIS AGAIN. SHE HAS TO. OTHERWISE WE'LL ALL BE TRAPPED IN HERE FOREVER. DON'T YOU WANT TO KNOW WHAT YOUR OUTBACK IS, WHEN SHE'S NOT AROUND?

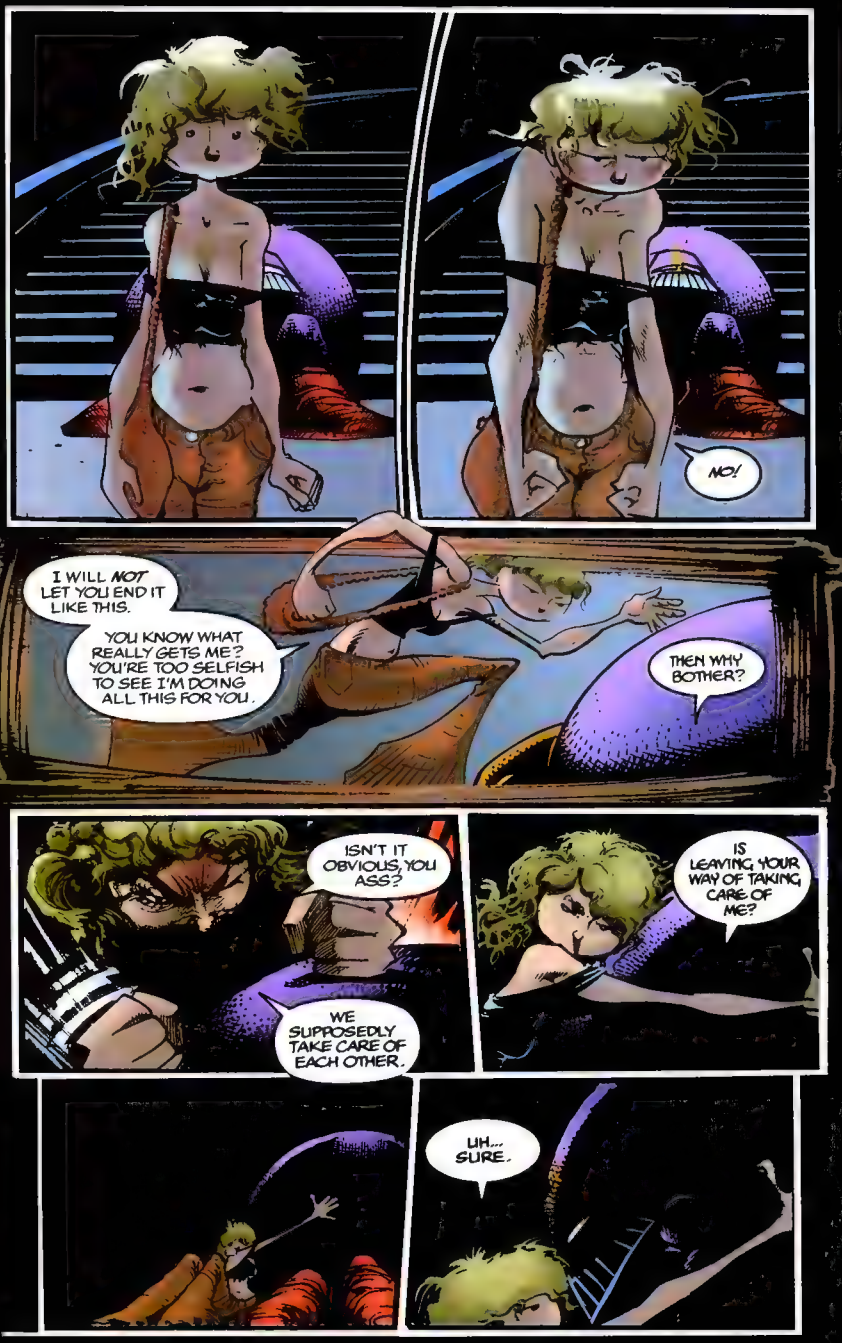

AFTER ALL, IT'S NOT LIKE SHE REALLY NEEDS Y--
--ay...
SQUISH
VERY MATURE.


Ouch. I GOTTA WATCH OUT WHERE I WALK BAREFOOT.
MOM CALLED AND SAID BE SURE TO WRITE IF YOU NEED ANYTHING. CAN I CATCH A RIDE HOME ON YOUR WAY OUT?
DID YOU MENTION THERE'S A SLIM CHANCE THE WHOLE WORLD IS MY DREAM, AND IF I LEAVE THE CITY I'LL WAKE UP, THUS ENDING EVERY-THING?
WE-HAUL
WE-HAUL
NO, I LEFT THAT PART OUT.
PROBABLY JUST AS WELL.
IT'S NOT MY FAVORITE PART EITHER.

WHUMP!
DARK ENOUGH IN HERE...
MAXX? YOU HERE?
I'VE GOT PEZ...
HMM. THAT USUALLY WORKS.
MAXX?
I'VE COME TO SAY GOODBYE.
BYE.


DAMMIT, MAXX. WHY ARE YOU ACTING THIS WAY?
IT'S NOT LIKE YOU THINK YOU'LL *DISAPPEAR* IF I LEAVE, RIGHT?
RIGHT, MAXX?
GOD, MAXX. YOU DO. IT'S GONNA BE ALL RIGHT.

DAMN YOU! WHY DO I HAVE TO BE THE BAD GUY HERE?
MAXX, IF YOU REALLY CARED ABOUT ME, YOU WOULDN'T MAKE THIS ANY HARDER THAN IT ALREADY IS.
THEN I DON'T CARE.


NO!
I WILL NOT LET YOU END IT LIKE THIS.
YOU KNOW WHAT REALLY GETS ME? YOU'RE TOO SELFISH TO SEE I'M DOING ALL THIS FOR YOU.
THEN WHY BOTHER?
ISN'T IT OBVIOUS, YOU ASS?
WE SUPPOSEDLY TAKE CARE OF EACH OTHER.
IS LEAVING, YOUR WAY OF TAKING CARE OF ME?
UH... SURE.

IS THIS ALL THE LIFE YOU WANT? FIGHTING IN A WORLD THAT DOESN'T MAKE SENSE, JUST SO YOU CAN PROTECT ME IN WAYS I DON'T NEED?
YES.
WELL, I WANT SOMETHING MORE!
I'M THROUGH BEGGING, JULIE.
I THINK, IF YOU LOOK DEEP INSIDE...
YOU ALREADY KNOW THE RIGHT THING TO DO.
YOU'RE RIGHT, MAXX.
I DO.
BUT I'M THE ONLY ONE...
...STRONG ENOUGH...
...TO DO IT.

YOU PACKED EVERYTHING?
UH-HUH. IS HE GONNA BE ALL RIGHT?
SURE.
ARE YOU GONNA BE ALL RIGHT?
NO, SARAH.
SLAM!
CAN WE JUST GO, SARAH?
ARE YOU SURE YOU GOT IT ALL?
YOU CAN ALWAYS COME BACK IF YOU NEED TO...

WE-HAUL
WE-HAUL
I CAN'T.

By now, you know Julie has left for San Francisco. You may be wondering how we can have a Maxx and Julie book without the Julie. Well, we haven't seen the last of her. . .

Issue #11 is the end of Phase One. If we've done our jobs right, by now you should know:

1) Maxx is *not* a bunny *here*, but only in *Julie's outback;*
2) Why a rabbit? When Julie's pet bunny died, that event cemented her relationship with a rabbit as her spirit animal; and. . .
3) Now that Mr. Gone has helped Julie see this, he'll concern himself more with Sarah.

What we *don't* know is:

1) What's blue and wet;
2) Why Mr. Gone lost his head over it (remember, Julie wasn't *ready* to hear what was blue and wet in #8), and. . .
3) Why Maxx is seeing Buicks in the middle of the outback.

Hopefully, Issues #12-20 will answer everything. What happens after Issue #20? I don't know—by then the story will be done, and we'll just have to see. It's hard to imagine people will be as interested in this stuff a year from now. . .

I haven't talked much about the cartoon yet. There's no mysterious reason for this—I just haven't gotten around to it. So if you're NOT interested in the cartoon stuff, skip this part.

Whatever looks good on the Maxx cartoon will be largely due to this guy named Greg Vanzo and his animation studio, Rough Draft. Greg is a really cool guy who fought hard for the cartoon to be exactly like the comic. Even Bill and I wanted to do it differently from the book in the beginning—luckily, Greg talked us out of it. (Not that the book was perfect; we did change some dialogue here and there.) But Greg, along with Producer Claudia Katz, have been working their *butts* off, and I really appreciate it. Plus, many of the animators are Maxx-heads! (See pix on following pages.)

More Maxx Faxx: The MTV guys (you can't call them Suits because they actually wear T-shirts and tennis shoes) are John Andrews and Abby Terkuhle. I rib MTV a lot and will continue to do so, but John and Abby are the guys who wanted Maxx to be on MTV in the *first* place. They've worked hard to make sure this cartoon preserves the cool parts of the book, and this project would not have happened without John Andrews, in fact. I've seen projects drift away from creators, and John's worked to make sure that doesn't happen with Maxx. Hey—they're even talking to the Pez folks (more Pez news in a minute).

Re: Cartoon. Maxx will *NOT* be:

1) a half-hour cartoon by itself;
2) a three-minute segment on Liquid TV;
3) a Nike commercial.

But it *WILL* be:

1) 13 ten-minute episodes paired with another show called "The Head;"
2) probably titled, "Oddities." We can't really call it "Maxx-Head" because of "Maxx Headroom" (remember that?). And "Head-Maxx" sounds obscene. We considered "Animodities," but I think we're gonna settle on "Oddities" because both characters are odd—"The Head" is about a guy with a head the size of a VW, and Maxx has a. . .never mind. . .
3) coming out by Christmas;
4) including two songs that I'm currently obsessed with: "I Wanna Marry a Lighthouse Keeper," from *Clockwork Orange*, (after Alex comes home to Mom and Dad after being "rehabilitated") and the instrumental version of "Take Your Clothes Off When You Dance" from Lumpy Gravy II (from Frank Zappa's *We're Only in it for the Money*).

Now you know as much as I.

I really want this cartoon to look good, and I've overseen everything I can, going over storyboards and key drawings, and painting some backgrounds for the first episode. Bill hasn't been left out either, and will get story credit for his part in the original scripts.

Pez news: It doesn't look likely that Pez will sponsor the show; the demographics are wrong. But they were quite impressed by the mountain of mail we heaped on their desks; the *begging, pleading, bribes* and *threats* are all weakening their resolve. Keep writing—soon they will be ours! (Now we gotta work on the toast people.)

Instead of letters this issue, we're showing cool Maxx art from the animators and from *you* guys. Keep writing those weird letters, though—more will appear in Issue 12, which will come out in December.

A Day in the Life of ROUGH DRAFT

Rough Draft Shelves; with titles like "The Next Shelf", "The Wide Shelf Below the Next Shelf" and "The Jealous Shelf that would kill for the view of the rug."

Debbie Cone, hard at work!

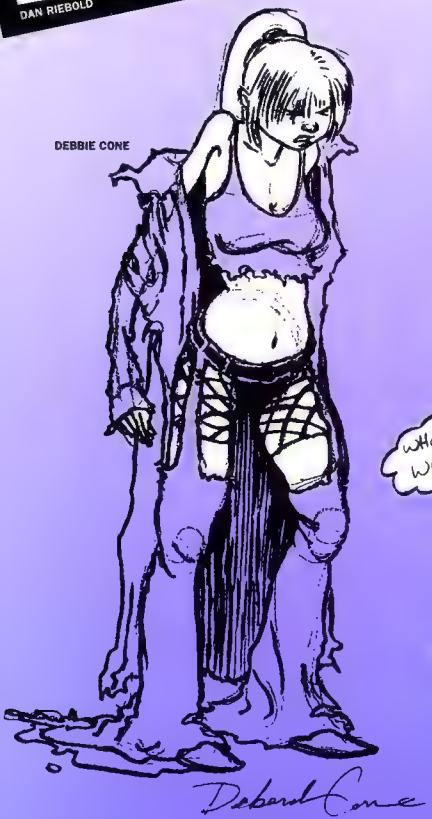
Greg Vanzo goes over Maxx with Yarrow Cheney, (left), and Zeus Cervas

Greg's brother, Kurt, works on sound.

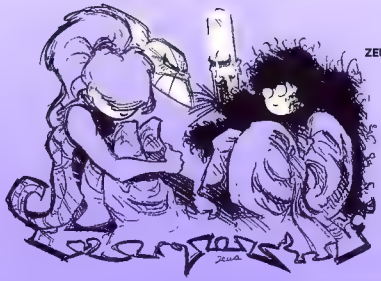
R.D. ANIMATORS TAKE

DAN RIEBOLD

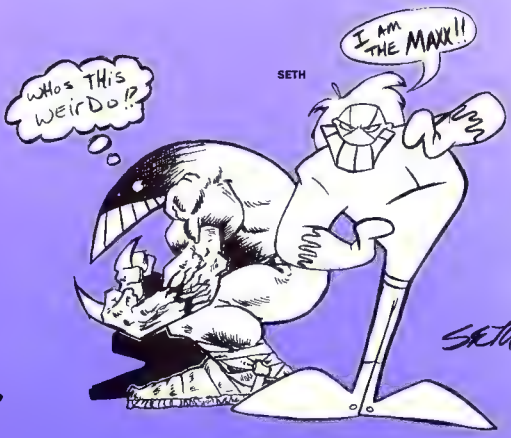
SEAN SPRINGER



DEBBIE CONE



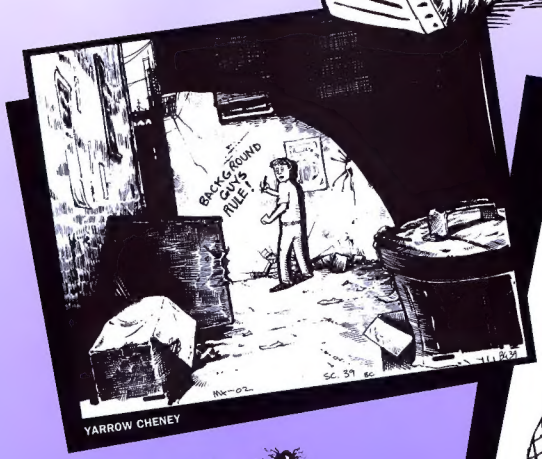
ZEUS CERZVAS



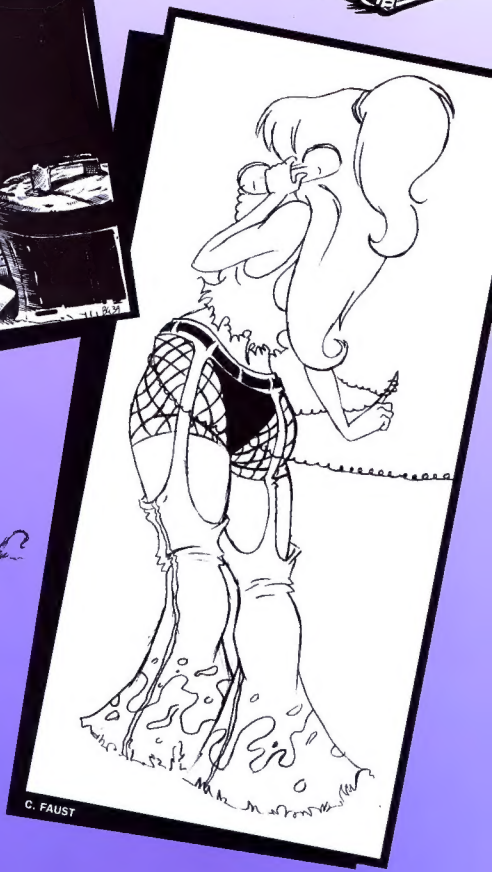
SETH

A STAB AT MAXX

LUKE BROOKSHIER



YARROW CHENEY

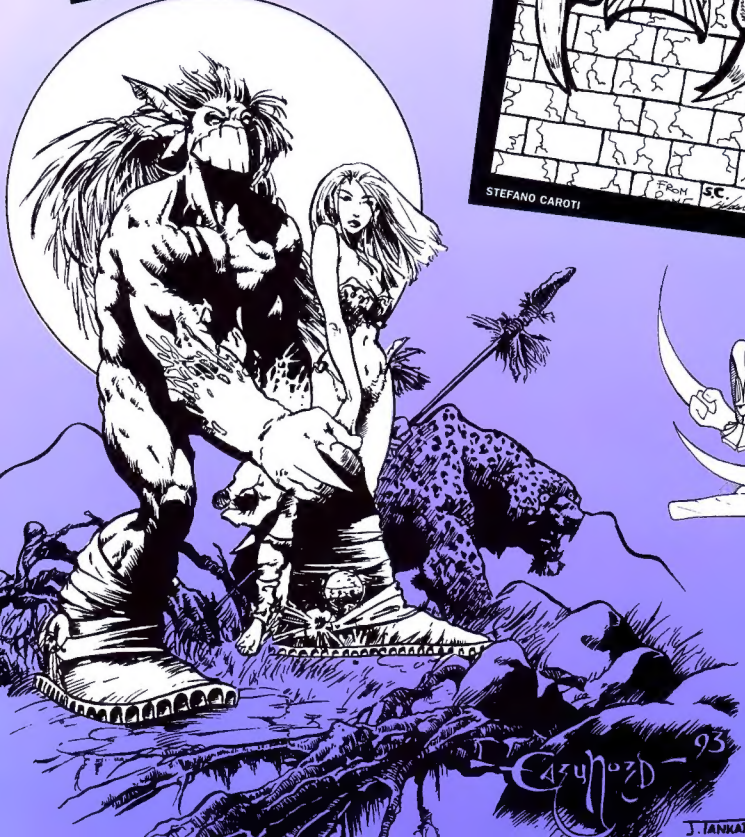


C. FAUST

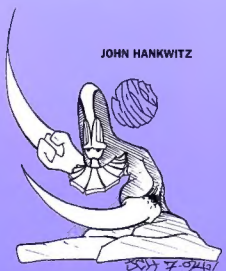
FANS DO

SOUTHER SALAZAR

STEFANO CAROTI



CARY NORD &
JEREMY TANKARD

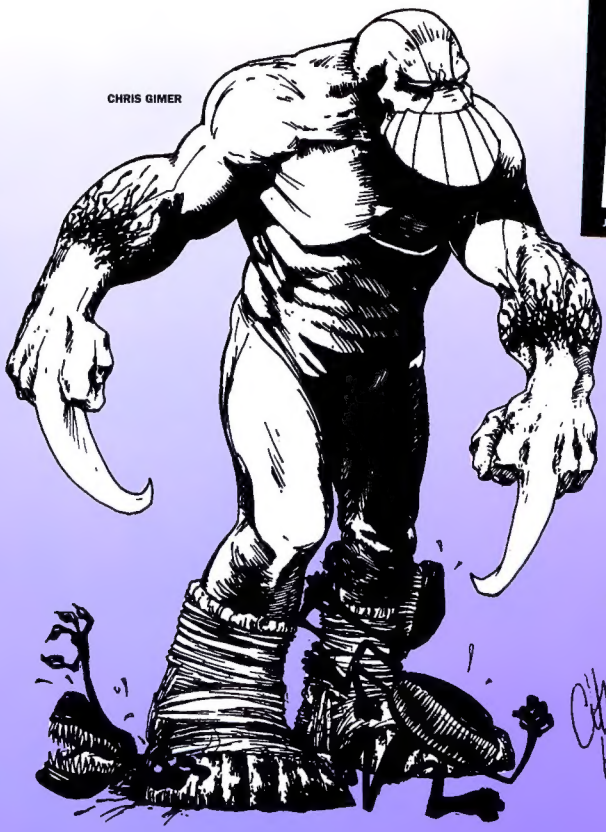


JOHN HANKWITZ

DA MAXX

J. THORNHILL

CHRIS GIMER



TIM FISHER

ADAM DAVIS

ART BY:
JONATHAN HUNT
CHARLOTTE, NC